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Iconological investigations

E. H. GOMBRICH:

Symbolic Images

Studies in the Art of the Renaissance.
247pp including 170 illustrations.
Phaidon, £5.

The Phaidon Press recently distributed a leaflet advertising the books of E. H. Gombrich published by them; they called it, in bold black letters on a red ground, "The Essential Gombrich". This phrase is more than just a commercial gimmick for the five books listed constitute a homogeneous unit. From *The Story of Art* to the latest volume of essays there runs the thread of Sir Ernst's basic approach to the method of the art historian, which becomes best apparent when we look at his writings as a whole.

The Story of Art, called that modestly an introduction for young people, is an unusual book and its enormous success—twelve editions and as many translations into foreign languages—is due largely to the originality of presentation. While outlining the historical context of the artists and works of art mentioned, Sir Ernst points to the coherence of art as a whole. Again and again he insists that no work of art can exist outside tradition, and that each artist should be seen either building upon his predecessors or correcting their errors.

Art and Illusion and the collection *Mediations in a Hothouse* took up, on a higher level so to speak, the problem of pictorial representation and tradition. These books are concerned with the visual codes established by artists, but since Sir Ernst is far too intelligent to believe that the medium might be the message, he always paid equal attention to the content of art. *Nova and Fama* deals with both the problems of representation and the historical context of images. The new collection, *Symbolic Images*, confines its scope to the interpretation of this content and meaning of works of art; it also includes two articles dealing with the theoretical foundations of the interpretation of images.

Two essays in the latest book were written over the past thirty years. Shorter ones—such as "The Subject of Poussin's *Orion*", "The *Salvator Mundi* in the Palazzo del Te", and "The *Hyperborean*—have been published before, as have longer papers, now collected and enlarged, on Botticelli's *Mythologies* and "Icons Symbolise, Philosophies of Symbolism and their Bearing on Art". To these have been added two previously unpublished pieces, a lecture on "Raphael's *Stanza della Segnatura*" and the introduction called "Aims and Limits of Iconology".

A paper on a little picture in the National Gallery of "Tobias and the Angel", first published in 1948, contains a sentence which holds the key to Sir Ernst's kind of art history: "The study of meanings cannot be separated from the appreciation of form." One part of this

problem was investigated in *Art and Illusion*, the nature of pictorial representation. But any such approach has its necessary counterpart in an investigation into the meaning—if you will, the iconology—of art.

This double approach is particularly obvious in the lecture on "Raphael's *Stanza della Segnatura* and the Nature of the Symbolism". One might take issue with Sir Ernst over details and feel that he has not added to the various iconological interpretations of this over-discussed room. Nevertheless, as an exercise in art-historical method the essay is of exceptional importance. We are warned against over-interpretation: "The real question of method raised by the interpretation of the *Stanza* lies on a different plane; in iconography no less than in life, wisdom lies in knowing where to stop." Hence the real question raised by the "Stanza" lies in an investigation of Raphael's creative transformation both of a tradition of which he was well aware and the desires of his patrons. A discussion of some surviving drawings for the "Disputa" demonstrates this process.

For an artist at Raphael's genius... visual realization... kind of harmony and beauty, his own aesthetic groups, and formal elements. They all contribute to the celebration of the exalted theme. Seen in this light every group, every gesture and every expression of the *Stanza* is indeed charged with significance and is the appropriate form for a solemn content.

The title essay originally dealt with images as means of visualisation. Sections have now been added to contrast Neo-Platonic concepts with the Aristotelian tradition, and the story has been taken forward into Romanticism and to contemporary theories of symbolism developed by Freud and Jung. But it remains true that the essay has gained from its extension, and in its present form it is over-riding and exaggerates the significance of the Neo-Platonic theory. It was more effective in its original and historically more confined form.

Neo-Platonism and its role in Renaissance art have been stressed too much in recent decades. It is therefore refreshing to read Sir Ernst's carefully documented and carefully argued case for the use of Neo-Platonic concepts in the study of the most famous and captivating paintings, the "Primavera" and "Birth of Venus". One appreciates Sir Ernst's cautionary remarks, now added to this 1945 paper. The original paper gave rise to several others and, although most of these agreed with Sir Ernst, he still feels bound to defend his hypothesis that the two paintings were meant to be Neo-Platonic allegories. But he insists that this is a hypothesis, not a fact. He need not have felt qualms about publishing this revised ver-

sion, for his reading makes good sense within the context in which Botticelli would do his patron.

But Sir Ernst's hesitations may have a deeper reason, which perhaps stems from the introductory essay, in which he treats the aims and limits of iconology. He proposes that all iconological research depends on our prior conviction of what we may look for, that is to say, an investigation of the possible in a given period or milieu. In a section called "Levels of Meaning?" he asks whether pictures or images of the past were intended by their creators to carry more than one meaning. "Were they intended," he writes, "as is sometimes postulated, to exhibit the distinct four senses which exegesis attributed to the Holy Writ and which were applied to the reading of his poem?" He says that in medieval art Renaissance text known to him applies this doctrine to the interpretation of pictorial art. But why should it? Surely even without such a text we have ample evidence that artists, patrons, and critics were at most times aware that art images in more than one level of meaning. It may even be claimed that the permanence of many images rests on the fact that they do have several levels of meaning, not all of them invented by beholders.

Botticelli's "Birth of Venus" need be no more than a straightforward illustration of a classical legend known to the educated; at the same time it can be a picture derived from the poetry of Angelo Poliziano. On top of these two meanings it may be Neo-Platonic imagery suggested by Ficino for the enlightenment of a young man. These interpretations are not mutually exclusive. The "Stanza della Segnatura" may show groups of philosophers in the "School of Athens", Apollo, the Muses, and the number of poets in the "Parnassus", and the Adoration of the Trinity in the "Disputa". But at the same time far subtler meanings may attach to each of these frescoes

and their interrelation may be beyond our grasp since we cannot penetrate the mind of these artists.

One can understand Sir Ernst's insistence on the importance of a single meaning since he is a meticulous historian trying to establish the exact context for each work of art. On the other hand, levels of meaning are often hinted at in Renaissance art. How else could the Medici and their friends appear in the *Stanza* of St. Francis, and why should there be contemporary portraits among the bystanders of the fifteenth-century frescoes of the Sistine Chapel? Perhaps we should hear in mind a further point: the function of images may well be of a series of frescoes in a popular church may be no more than a straightforward reading for the uplift of the faithful. But we know that the educated and sophisticated men and women of the Renaissance loved pictorial commandments. The reverse of medals, many of them still obscure, are perhaps our most telling witnesses. Botticelli's commandments for a cultured and well-studied patron may have been designed intentionally to stimulate interest on more planes, just as the growing complexity of forms stimulated aesthetic pleasure.

The importance of Symbolic Images does not rest on details of interpretation but on questions of method, and most of all on the place the history of art holds among historical studies. The essays agree that art history is neither an autonomous history of forms nor an iconological unriddling of character. When Sir Ernst shows again and again that the understanding of a work of art demands the examination of a full historical context, both in form and content, he moves a long way towards placing the history of art within the wider frame of a social history of mankind.

We all come to it in the end

and other plays for radio DON HAWORTH

In the tradition of Giles Cooper and Louie MacNeice, Don Haworth is a dramatist whose skill is entirely suited to the medium of radio, and in this anthology are collected six of his wildest plays. His characters are simple, uncomplicated folk whose clothes with bureaucracy and commercialism lead them into lunatic allusions. Yet they retain their integrity and always remain credible as people.

Several of the plays will be broadcast in the coming months.

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Between 1949 and 1968, W. R. Rodgers produced a remarkable series of BBC Radio programmes in which eminent Irish writers were described and discussed by their contemporaries, many of whom were themselves writers. These biographical sketches, recapturing the pace, style and character of Dublin talk more than half a century ago, are now collected in a single volume, and provide a fascinating picture of a literary renaissance which "flowered so magically and died so mysteriously".
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POETRY

From waterways to soupy streams

CHARLES TOMLINSON:

Written on Water

Stpp. Oxford University Press.
Paperback, £1.

IAN CRICHTON SMITH:

Hamlet in Autumn

Stpp. Loebhead, Midlothian: Macdonald, £0p.

NORMAN NICHOLSON:

A Local Habitation

Stpp. Faber and Faber. Paperback, £1.

PHILIP HOBBSBAUM:

Women and Animals

Stpp. Macmillan, £2.

CLYN HUGHES:

Rest the Poor Struggler

Stpp. Macmillan, £2.

"Crisp and close-packed" is how Charles Tomlinson describes a town in one of his new poems, and like many a Tomlinson phrase it covers a lot of ground. Flexing, modulating, competing, interlocking—these are the abstracts of his poems, for he is a poet of the concrete, not to be developed. Instead, motion and stasis, natural flux and aesthetic structure, "presentness" and multi-

A decade out of focus

MICHAEL SCHMIDT and GREVILLE LINDOP (Editors):

British Poetry since 1960

A Critical Survey

280pp. Carcanet Press, £3.25.

This is an odd compilation, but not so entirely negligible one. Substantially, it is a collection of essays (some of which are reprinted, with varying amendments, from other sources) by known and less-known poets. There are transcripts of two recorded conversations, with Peter Porter and Jon Silkin, and there are two appendices: one of poetry awards, creative writing fellowships, and the like during the 1960s, and the other a bibliography of poetry criticism. The whole thing begins with a preface by the editors, which is a welcome surprise, for it is a book of this nature which is to be comprehensive but necessarily falls.

The editors, in fact, seem to have had only a hazy notion what they were up to, beyond providing the literary public with a survey on a larger scale and with a more permanent feeling of bulk than those pamphlets (by Alan Ross, Elizabeth Jennings, and others) which the British Council used to distribute like presents to the natives. There is much talk in the preface and the editors' introduction about groups, tendencies, certainties, preoccupations, and an overall sense of rigour and direction which is at once reassuring and reassuring. The editors are not so much as one has read the editorial comment that certain unnamed poets "had not developed significantly during the sixties or seventies, arguments could not be advanced to justify the inclusion of all but glacially relevant poets to Auden on these grounds (though they would be arguments about strategy rather than poetry). The editors' gathering of both Roy Fuller and Philip Larkin looks like a modish snatching of the obvious, less important level, but in the end of the book, generally, the editors' perspective, there is a sense of poets as Charles Causley, W. B. Yeats, and Vernon Scutcherd, not large fish, maybe, but

certainly a great deal bigger than many of the exiguous fry trawled in this catch.

However, with some sign of good judgement the editors choose to open with two contributions which are the best essays in the book: "The Group" by Roger Garfield and "The Making of the Movement" by Ian Hamilton. Hearts that may sink at the thought of another rehearsal of the ineptitude or glories of what has been called the *Jeune Poésie* should revive: Mr Garfield's essay is acute, fair-minded, truly rigorous, and very well written. He makes honest damns about not dealing with Martin Bell and Philip Hobsbaum, and then goes on to assess Alan Brownjohn, George MacBeth, Edward Lucie-Smith, Peter Porter, Peter Redgrove and David Widdowson individually. They are treated seriously, as they should be, and are over-indulged, and the weaknesses are exposed as perceptively as their strengths. For example with Mr Brownjohn "the shock comes when the distinctive tones of Majorca are suddenly through those of Barrow's Court", and with Mr MacBeth "the poems strike a violent posture, to utter a mild truth: publicly by Mr Hyde, poems by Dr. Jekyll". Accurate bit of this sort is in short supply elsewhere in the book.

Ian Hamilton's essay, which is witty—indeed, a characteristic demolition job—is reprinted from the "Reappraisal" series in the *New Statesman*, and it justifies more permanent form. It sets out not to be fair to individuals but to record incidents of literary history which were also literary facts. The essay that follows, "The Little Tradition" by Margaret Byers—is a salutary example of how not to deal with a roll-call of poets. Apart from a well-aimed swipe at those darlings of the reading circuits, Jon Coetzee and Libby Houston, Miss Byers is undecipherably solemn, fatuous and nit-picking.

There follows an embarrassingly breezy autobiographical excursion by Harry Chambers ("The Little Tradition" in the *Small Press*), a reasonable but over-extended "plucking" of "The Liverpool Poets" by Greville Lindop, rather more brightly matched with W. E. Parkinson on "Poetry in the North East", and then all notions of rigour are rapidly dispelled with

ing time seem everywhere in form agreeable marriages, in a world of other hand, the few concluding poem "Movements" lines betray—more easily and explicitly than in most of Mr Tomlinson's previous work—something of the moral tentativeness which underlies the dry self-consciousness. Here, in what may be an important new departure, problems of believing as well as seeing are tucked in a more open, richly meditative way than before.

Ian Crichton Smith's new book looks like a more interestingly varied light than usual. He is a witty poet as well as a sombrely introspective one, vigorously empirical as well as bleakly metaphysical, adept at embodying momentary perceptions as well as at treating more ambitiously discursive issues; and most of this range is revealed in *Hamlet in Autumn*. The style has its usual attractive lucidity, the book works in simple verbal units but in the best poems weaves them into admirably sustained infections, elaborating meanings in complex ways but leaving the language uncluttered.

The October leaves are falling. None condenses
Their seasonal abdication. What consumes
Their crown and robes is natural, a law
That's common to the vernal and the
They hear no music of all the funeral
And no corteges shade the way they go...

a couple of models of indulgent chauvinism. "Social Flavouring: Poetry in Wales" by Glyn Jones and "Scottish Poetry in the 1960s" by Edwin Morgan. If there is any point in this sort of regional round-up, we might have done better with a piece on Ulster, where things other than mayhem do seem to be going on.

Individual essays on Geoffrey Hill (by Ian Silkin), Jon Silkin (by Anne Cluysenaar) and Charles Tomlinson (by Celyn Redland) arbitrarily loom up. The strength and continuity of Mr Hill's poetry are persuasively but sometimes incoherently argued by Mr Silkin, while Miss Cluysenaar affects the vatic and incomprehensible, and Mr Redland's argument on importance for Mr Tomlinson, which does little to justify, with too much weight given to intention and not nearly enough to achievement.

Where Mr Crichton Smith is on the whole less successful in his realism, which tends occasionally towards a classically unusual in such a stringent poet; and here Norman Nicholson has a definite edge. *A Local Habitation* is an uneven collection, mixing some scrappily anecdotal, technically torpid matter with its better pieces; there are a few revelatory moments and not much personal depth. What the book lacks in psychological interest, though, it makes up for in terms of its powerfully clear-sighted descriptive realism, which encompasses the daily life of social communities as well as the look of crags. Mr Nicholson's intricate word-sculpting sometimes overreaches itself into a sort of tricky internal rhyming, but the best poems bring off some pleasing interchanges between honest, unfussy recording and fairly elaborate poetic forms.

Philip Hobsbaum's *Women and Animals* traces the "nightmare of a divorce"; but the unity this lends to the volume is more apparent than real. The poems enable around aimlessly, veering between callow

Romantic authorship, bad jokes and bits of slapdash self-analysis; and it is difficult to avoid the impression that, for all their self-centred gloss, the poems do not really trust their feelings enough to take them seriously. Nor, for that matter, do they trust their own art: some of them seem to work fairly hard to avoid anything as boringly aesthetic as efficient craftsmanship or effective symbol.

Glyn Hughes's *Rest the Poor Struggler* is a much more satisfactory affair, a suitable follow-up to his promising first collection *Neighbours*. There is an occasional over-adjectival tendency ("blundering lorries", "incongruous bus"), and several of the poems feel wobbly when they come to relating their imaginative insights to their social realism. "The creep of soupy streams/like a not from a running noose" is the most disastrous yobbo of all. Yet it is precisely in the effort towards that kind of relation-

ship that the power of Mr Hughes's poetry seems to lie; and when the poems forget about grimly inserting obtrusive "realist" detail they have an impressive verbal economy and imaginative originality.

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The Lords' case-load

LOUIS BLOM-COOPER AND
GAVIN DREWRY

Final Appeal

A Study of the House of Lords in its Judicial Capacity.

584pp. Clarendon Press: Oxford
University Press. £10.

The central purpose of *Final Appeal*, the authors say, is "in subject the present judicial functions exercised by the House of Lords to careful scrutiny, to arrive at an informed evaluation of various aspects of the appellate system". The book is an attempt to analyse in depth the functions of the House of Lords, employing the increasingly refined methodological and statistical techniques which have been developed and widely used in numerous other areas of social research.

The authors are up against one unavoidable difficulty from the start; but they make things worse for themselves in three quite avoidable ways. Fundamentally, the raw material of science is facts upon which people are agreed. Even when the facts are not easy to ascertain (e.g. the monthly United Kingdom balance of payments) it is possible, by establishing a firm through artificial conventions, to produce a run of agreed figures. But the raw material of jurisprudence is disagreement. The same is true, though to a lesser extent, of politics; and what would anyone think of a run of figures purporting to show the number of issues raised in each general election since 1900?

The judicial arrangements of the House of Lords are designed to bring up cases, and so far as possible only cases, on which even lawyers—the experts—cannot agree. What can the refined methodological techniques of social science offer here? Not very much, it seems, that will help to improve the law and its workings. To discover how many doctors have blue eyes and how many brown, how many play golf and how many rugby, is not very valuable medically; and the same, *mutatis mutandis*, must regretfully be said of this book. You might think that the question of how far Scottish law has been

anglicized by the existence for nearly three centuries of a right of appeal to London was one which could be settled statistically, by reference to agreed facts. Yet the authors "are aware that a question like this can be tackled only on a highly subjective basis" and that "conceivably, the reduction of issues of law to mere statistics does, in this instance, more harm than good". But this is probably the broadest and most generalized question of fact discussed in the whole book; if statistics and such scientific techniques won't work here, what use can they be for this sort of purpose at all?

And of course the authors admit that nothing much does emerge from all their tables anyway. Their evaluations are necessarily subjective, and this in many cases makes them very vulnerable. At their peril do they say things like "the well-thought-out pronouncements of Lord Devlin in *Rookes v Barnard* on the principles relevant to the law of damages" (partially relevant, the dismal record), when Lord Devlin's pronouncement gave rise, in *Cassell v Branson* this year, to the astonishing attempt by the Court of Appeal to reverse the House of Lords, and was admitted, when *Cassell* came to the Lords, to have been in various respects unfortunate. Similarly, if they advocate one combined opinion and a streamlined form of hearing in Lords' cases, they should be prepared to fend off an infuriated Transport and General Workers' Union, who have applied to the Lord Chancellor for an unprecedented "review" of the case of *Hooton* against them, on the ground that these procedures were used by the Lords in hearing the case. Again, it is reasonable, after displaying throughout the book a disavowal of the subject in *Cassell*, to say clearly against *Rookes* (of *Rookes v Barnard*), a victim of oppression if ever there was one? And finally, though they may have strong views on the *Ladies' Director* case (*Shaw v DPP*), and may much approve Lord Reid's dissent therein, it is irrelevant, perhaps, to refer to the point of that case as "the dark ages", unlikely to return, when the Law Lords (Lord Reid

this time presenting) have just decided again in *Killar and O'Connell* (the *IT* case).

But the authors' eagerness to gauge issues further than mere pronouncements in the expression of opinion on substantive issues, "as known to us", we are told, is that of Lord Simon when the Appellate Committee was set up in 1966. This is grotesquely silly; Lord Simon was an old man, a supreme intellect, a man, an ex-Lord Chancellor with many years of experience in politics, who single-handedly brought down to that point a Government Bill on Ireland in 1948, and that it was constitutional wrong. On the Appellate Committee, he was voicing wholly true and proper doubts on the wisdom of forcing Parliament and the Executive further apart. The two had been much closer (in his lifetime) when the Courts sat in Westminster Hall; and to weaken the link between them by splitting the judicial and parliamentary functions of the House of Lords was only to be done upon clear necessity. That necessity existed; the parliamentary House was an afternoon at half-past two, a quarter past four; and so the Lords could not sit, as they did now, in the House till four o'clock. Lord Simon (with many others) was undoubtedly right to be troubled by the situation.

Lastly, it must be said the authors are not reliable in their history. This is a pity, because there was always a note of personal sadness, as though they had served together as young men in Duncan's army, but had subsequently drifted apart. I cannot recall his over-riding to punish a boy for misbehaviour, though he did keep a large wooden sword with which to strike a blow at the Inuit in the Arctic.

Well, there it is. The book is a great waste of time and space. It is a great waste of time and space, particularly between 1952 and 1960, and there is much, of course, that is interesting in the presentation of these facts. But the method of presentation is such that reason and helpful conclusions cannot be drawn, and so the authors fall back on subjective impressions of the value of which for many people will be the standard by which they are judged.

BEN JONSON, who was a boy at Westminster under William Camden, recorded his gratitude to his former headmaster in verse:

Camden, most reverend head, in whom I live when I live
All that I am in arts, all that I know...

In the myths we build around the memory of our own childhood, "the teacher to whom I owe everything" is a central role; in him we attribute the decisive leaps in our intellectual development; his eccentricities acquire the power of legends; even when we leave him far behind, his shadow seems to fall across our path. How formidable they are in retrospect, these great teachers of the past! It is inconceivable that they had problems of discipline or engaged in anything so sordid as salary negotiations. They were a law unto themselves, rejected by many, they gave an air of fashionable trends and a distillation of the trappings of authority that sustained their less individual colleagues.

In my own schooldays, I had the good fortune to encounter or at least two such figures: Walter Strachan, who corresponded with Aragon and took tea with Henry Moore, and to whose Higher Certificate French periods I can trace the origin of my awakening to literature and art; and Charles Mellors, a more complex phenomenon, who communicated a lively enthusiasm for Latin and English studies by implying that the writers and their characters were acquaintances with whom he was on more or less familiar terms.

Charles Mellors spoke of Moby-Dick as being a note of personal sadness, as though they had served together as young men in Duncan's army, but had subsequently drifted apart. I cannot recall his over-riding to punish a boy for misbehaviour, though he did keep a large wooden sword with which to strike a blow at the Inuit in the Arctic. I used a dirty book cupboard as a dungeon for persistent offenders. Heaven knows what the National Council for Civil Liberties would have made of it all. No doubt we were denied all sorts of fundamental children's rights, but one we did enjoy: the right to be well taught.

The assumptions implicit in these memory-myths are, of course, that men such as these were born teachers, possessed of some natural gift for communicating enthusiasm and inspiring respect; that they needed neither the benefits of training nor the fruits of experiment; and that we, their heirs, are "a right soft lot", inhibited by educational theory and confused by the findings of research. But such assumptions are based on a false dichotomy between teaching as an art in which success is dependent on certain innate qualities developed by experience, and teaching as a science which requires its practitioners to keep abreast of the latest research and techniques. Though the dichotomy is false, it still informs the attitudes of some teachers and a large section of the public. On the whole, it is those outside the schools who believe that the ability to teach is comparable to the gift of

DOERS AND THINKERS—2

Born teachers and made

BY JOHN RAE

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tongues: you may be born with it, you may possibly have it thrust upon you by some supernatural agency, but you can never acquire it however hard you try. At the other extreme, there are some within the schools who think that familiarity with the most recent research publications is a sure foundation for success in the classroom. Most of us like to think that we combine an openness to research findings with the qualities of a born teacher. Quite apart from whether we do in fact possess the latter, do we take more than a superficial interest in educational theory? While paying lip-service to the value of research, are we consciously or unconsciously identifying ourselves with the great teachers of the past who appear to have got on very well without it?

In the past twenty-five years there has been a dramatic development in the scope and sophistication of research that bears on the problems of education. The 1941 Education Act might be taken as the starting-

point for this great leap forward; the provision of different types of secondary school made it necessary to develop and refine techniques for selecting pupils; and though these techniques and the whole philosophy they symbolized have been rejected by many, they gave an impetus to educational research that has gathered momentum ever since. The launching of the National Foundation for Educational Research (NFER) in 1947 ensured that independent, high-quality research was available to government and local authorities; though it was not until David Eccles set up his Curriculum Study Group, out of which the Schools Council developed in 1964, that the link between research worker and teacher was clearly established.

Each step increased the volume of research, each investigation raised new questions, each inquiry exposed new areas that needed to be explored. Over his tea in the common room after a difficult period, the teacher may be inclined

to believe that the volume of research expands in direct proportion to the needs of those who cannot be otherwise employed. But once modern research techniques had broken into the field of education, it was inevitable that the area of inquiry should be increased, not diminished. I remember my supervisor saying, when I thought my doctoral thesis would be regarded as the last word on the subject, that all I had done was to place a lamp in a dark corner and revealed the extent of the work that still needed to be done. This may be disappointing for the researcher and exhumed for anyone trying to keep up to date, but it is a characteristic of all research. So the teacher (and the administrator) now shores with his counterparts in other fields the dilemma that he cannot hope to read all the published material that might be relevant to his task.

For the teacher this problem may well be more acute because his role is so diffuse that it is difficult to know where to set the limits on what he should be reading. A medical consultant may complain that it is impossible to read all that is published on his specialty, but at least he knows what it is he is unable to achieve. It is far less easy to say where a teacher's job begins and ends. Where, for example, do I set the limits of relevant research if I am teaching immigrant children of primary school age in an Educational Priority Area? Is the work on "cultural deprivation" my concern or the LEAs? Should I know what conclusions on the relationship between educational attainment and environmental factors lie buried in the appendices of the Plowden Report? Must I check on *Born Teachers* work on the attitudes of immigrants? Should I grasp Basil Bernstein and adapt my language code accordingly? Should I read Halsey? How relevant for me is the work done in the West Riding EPA on cooperation with the mothers of pre-school children over the teaching of reading? Can I function at all without being familiar with the work of June Derrick and Jim Wright in the field of immigrants' language problems? If the list is

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